

LITTLE YARNS ABOUT FILMS, STARS, PLAYS AND LIFE IN MOVIES

By JAMES W. DEAN

NEW YORK, April 1.—The high light of "The Kid," Chaplin's greatest comedy, is reflected in "Pay Day," his latest. That high light is the pathos of poverty.

Chaplin is the greatest tragedian of the screen today. That is why he is the greatest comedian. He creates laughs through the psychology of contrasts.

Chaplin is writing his own film stories. He is expressing himself in them. That self is a hyper-sensitive soul that reacts positively and quickly to the sorry plight of another.

I have seen tears start in Chaplin's eyes as he stooped to chuck a baby under the chin. The baby was in the visitors' room at Sing Sing. The ragged comedian had gone there to rub elbows with the prisoners.

This reaction to misfortune is evidenced throughout his account of his recent trip to Europe and the scenes of his childhood. The drab side of life engaged him more than the glittering. "Pay Day" has been heralded as a return to the old style of his slapstick comedies. Chaplin will never make a comedy such as he was making five years ago. He is a different man. He has achieved wealth and fame. He can now devote himself to doing what it pleases his whim to do.

And that whim, as I see it evidenced in "The Kid" and "Pay Day," is to call the attention of the fortunate to the unfortunate and to make the unfortunate, that great legion of us, laugh at themselves.

By its very title "Pay Day" proclaims itself as a document for the laboring man.

The film opens with Chaplin late at his task with pick and shovel. He brings a pail to placate the boss.

Chaplin doesn't shovel enough dirt, so he is transferred to the brick-laying squad. If you have ever tried to catch bricks when they're thrown to you, you may conceive what a ludicrous spectacle Charlie is in this.

The foreman's daughter is the object of Charlie's attention. His love-making proves unsuccessful, but he succeeds in getting the boss' lunch in devious and comic ways.

Charlie walks off the job with the whistle before he realizes that it is pay day. He gets back in time for his envelope, but finds his pay isn't just right. When he asks the boss about it the latter agrees with him—unfortunately, that great legion of us, laugh at themselves.

Charlie hides a bill in his hat band. His wife catches him at that. Later when she is taking the money from his hat Charlie picks his wages from her purse and sneaks off to the bachelor's club.

Charlie sings tenor in a whisky-sing quartet. (You can tell Charlie is singing tenor by the timbre of his voice.) Rain puts a stop to the concert. A fellow inebriate had asked Charlie to hold his overcoat. He walks away without it when Charlie pulls up his undercoat collar.

When the rain starts, Charlie gets one arm in the sleeve of his newly acquired overcoat and one into the sleeve of another man's coat. Buttoned to the big fellow, Chaplin is dragged down the street.

When the rain starts afresh Chaplin helps another fellow put up his umbrella. He hands his cane to the other man and retains the umbrella. Charlie arrives home at daybreak.

He oils his shoes so they will not squeak and then tiptoes to his bed. He has just taken off his coat when the alarm rings. As his wife awakens she puts on her coat, stretches, yawns and looks out the window to see how goes the weather.

Still craving sleep he goes to the bathroom and climbs into a bathtub filled with clothes. The clothes are floating on top of the water. Once wet, Charlie turns on the hot water so he will be comfortable and goes to sleep. That doesn't last long. His wife finds him and sends him out to work.

THE CAST

Sydney Chaplin, Charlie's brother, appears as "a mere friend" in the cast. He is pantomimist of no mean ability. Mack Swain, the giant roughneck, is the boss. Edna Purviance, Chaplin's leading woman for a number of years and now to be starred in her own right, is the boss' daughter. Phyllis Allen is the wife whose size dwarfs the hero.

CHAPLIN'S SCHEDULE

Chaplin made only two comedies last year—"The Kid" and "The Idle Class." Although "Pay Day" is only 1900 feet long, requiring 22 minutes run, almost seven months were spent in its production.

"If I had to make pictures today just on a schedule I should feel a cog in the huge machine of production," says Chaplin. "The fact that I am able to express ideas on the screen as they come to me, that I am able to produce in accordance with my ideas as to how things should be produced, has given me the impetus to do my best—even though it takes time."

"It is the life of the artist and brings with it the responsibility of creating artistic work. Whether my pictures conform to social standards is something that the public will have to judge for itself."

Chaplin has one more comedy to make under his first National contract.

U. S. TO USE MOVIES

Representatives of the motion picture industry, the Department of Commerce and the National Association of Manufacturers will meet in Washington April 11 to develop plans for the utilization of movies to their fullest assistance to American industry.

That is fodder upon which Will Hays, generalissimo of the movies, may ruminate if, indeed, he is not now behind this new movement. It is the first participation in a movie project since he accepted his present position.

The Department of Commerce has already developed tentative plans for the use of motion pictures in boosting American trade abroad. Julius Klein, new director of the bureau of foreign and domestic commerce, has arranged for the services of M. F. Leopold, expert industrial photographer of the bureau of mines.

Klein will send a government engineer to any plant to arrange for filming scenes showing production. His foreign representatives will arrange for distribution and exhibition of the pictures.

The cost of such pictures to manufacturers would be about \$1 a foot. If the idea of exploiting American products is "sold" to manufacturers at the April conference, Will Hays may start work on his first scenario.

It is suggested that the movie industry take the lead in the movement. A movie telling the story of American movie production would prove of immense interest to Europeans since the majority of films shown in Europe are of American make.

INTERPRETING BRIEFLY

The screen version of Eugene Brieux's "The Cradle" is fair sample of what both the movies can make of a written or staged story through the medium of the director's interpretation.

This current vehicle of Ethel Clayton becomes an ordinary photoplay depicting the tribulations that beset man and wife after they have separated to find more sympathetic mates. The little child bears the greater onus of the situation.

With both father and mother remarried the plight of the child seems hopeless. The film undertakes to shape her destiny but ends in a most unsatisfactory manner, implying that second marriages can be as easily ended as the first and the first as easily patched as it was broken, the future of the child thus being assured.

This seems to be philandering with the philosophy of Brieux, high pulpiter of the stage against divorce and present social order.

STUDIO GOSSIP

Alice Calhoun has completed "Looked Out," directed by Edward Jose.

"Our Gang," a two-reel comedy enacted entirely by kid actors, has been completed at the Rouch studios.

"Pink Gods and Blue Demons" will be Penrhyn Stanlaw's next picture. None, it has nothing to do with prohibition.

Bryan Foy, eldest son of Eddie Foy, is now writing comedy scenarios for Fox.

Marcella Pershing plays opposite Tom Santschi in "It's the Law."

Renee Adoree (Mrs. Tom Moore) will play opposite Dustin Farnum in "Kiss Me Before I Go." That's a temporary title.

Wallace Beery will play the part of Richard the Lion-Hearted in Doug Fairbanks' "The Spirit of Chivalry."

George Fitzmaurice is directing May McAvoy in "Happiness" from the stage play of Hartley Manners in which Laurette Taylor starred.

LOOKS LIKE MARY

NEW YORK.—Found—another Mary Pickford! "Mary Pickford" are found almost every day in almost every country, but few of them look like Mary.

No woman's face in the world is so well known as Mary's. In all the ages there probably has been no woman so admired by other women.

In the legion that have claimed resemblances to Miss Pickford, Louise Du Pre is the only one recognized by her as her "double."

Miss Du Pre, a southern girl of 22, acted as Mary's understudy in "Pollyanna." Now she is to be starred in her own right. She has started a picture called "The Proof of Innocence." It is a story of the art studios of Greenwich Village. That seems hardly a Pickford type of story.

Miss Du Pre is declared by her sponsor to resemble Mary in every feature and to possess all of the latter's physical dimensions except shoe size. It is whispered that Louise's feet are smaller than Mary's. Lessems!

The more important comparison would be along the lines of histrionic and mimetic capability. Mary's great popularity lies more in her ability to act than in her appearance.

MOVIE MENTALITY

Richard M. Page recently conducted mentality tests at Hollywood after the manner of the tests used in the army. He announced that motion picture people have a mentality above the average mentality of other professions. That may be so. And it may not. But is doubtful if he tested the parties responsible for title changes.

KIPLING IN ONE REEL

What promises to be one of the most noteworthy contributions to the screen in many months is a one-reel version of Rudyard Kipling's "Ballad of Fisher's Boarding House." William Dean Howells and Henry James characterized that as an unrivalled masterpiece of stark and brutal realism. Putting this epic in one reel is a bit of sane condensation on the part of Pathe.

SPEAKING OF STARS

It has been noted here several times that with fewer and bigger pictures being made, films are enjoying more capable casts. Better pictures result. The cast of a new film includes Rosemary Theby, Alice Lake, Wallace and Noah Beery, Gaston Glass, Kenneth Harlan and Hector Sarno. It is "I Am the Law," directed by Edwin Carewe.

AT STUDIO KEYHOLES

Tom Mix says he has 70 scars on his body. That would be a calamity were it true of some of our leading feminine stars.

"If Winter Comes" will be filmed in New York by William Fox. Neither director nor cast has yet been chosen.

Priscilla Dean's screen name in "Under Two Flags" will be "Clarette"—if the reformers don't object.

"The Flirt," by Booth Tarkington, will be filmed by Universal.

In "The Little Angel" Baby Peggy will teach obese women how to reduce without dieting. Peggy weighs 35.

All that Noble Johnson wears in his role of Friday in the film version of "The Adventures of Robinson Crusoe" is a breech cloth, but it takes him three hours to make up. He has to bronze his body and there are 215 pounds of it.

Andrew Payne, French stunt aviator, will take part in Ruth Roland's next serial.

TAYLOR'S LAST FILM

Chief interest in "The Green Temptation," just released, lies in the fact that it represents William D. Taylor's last contribution to the art of the cinema.

"The Green Temptation" approximates technical perfection. Taylor at the time of his death had become a master of light and of pictorial effect. He belonged to the Cecil De Mille school of direction.

Great care is shown in the arrangement of the smallest details in furnishings. Figures are side-lighted. Light is placed in out-of-the-way places to accentuate details of decoration that would otherwise be overlooked.

There are arguments for and against Taylor's technical perfection. It gives greater pictorial quality to photoplays. It also diverts attention from the action of the story. This latter result lessens the dramatic value.

Taylor was more of an artistic than a dramatic director. "The Green Temptation" lacks proper tempo. The story is essentially melodramatic. All successful melodramas I have seen on the stage or screen have moved in a certain time. Most of them gained momentum as the plot unfolded.

Taylor allowed action in this film to lag. Except for the beauty of Betty Compson, long stretches of the film had no entertainment value.

At the last there is a sudden speeding up of the action. The villain corners Betty and the hero. He is about to shoot them to claim "the green temptation," an emerald which was coveted by all crooks.

A hand shoves through the curtain and shoots the villain. The hero tempts Betty to keep the emerald (She had once been a swift-fingered crook of the Parisian underworld.) When Betty refuses, saying she is starting right, the hero reveals himself as Scotland Yard's cleverest detective and her sincerest admirer.

Old stuff, as you see. Mellow melodrama, but Taylor subdued its flaming yellow tones with artistic skill until the final fortissimo.

A NEW STAR

Ability to attract people to the box office is the chief requisite for movie stardom. Cecil De Mille once told me that personality and dramatic ability were the prime requisites. Personality means box office attraction.

That's what made Valentino a star overnight. In the cast of "The Green Temptation" is a young chap named Edward Burns. He has hair like the after picture of a before-and-after dandruff cure ad. His teeth are like those that beam upon you from dentifrice ads.

When he made his screen appearance at the Rivoli in New York I saw scores of flappers wear their programs to learn the name of a handsome youth who is well on the way to stardom.

THE MOVIE TOLKIEN

Harry Carey becomes an R-C star. "The Death Wagon," a Swedish picture, is soon to be released in America.

Teddie Gerard, star of "The Cava Girl," says a brown is the best reduced. That would make you popular with the young ladies of the day, Teddie.

Holmes Chadwick and Richard Dix are playing together in their fifth picture.

Four thousand of the 15,000 extras used by Von Stroheim in "Foolish Wives" applied for jobs when it was announced he was starting a new film. But this ain't goin' to be that kind of a fillum.

Gertrude Astor will have a prominent part in "The Soul Seeker," starring Dorothy Phillips.

"Orphans of the Storm" has run 11 weeks on Broadway. Only one picture in 5600 survives Broadway 10 weeks. D. W. Griffith has the art of the cinema or approximates the better pictures that are now the order of the day.

This Beach story is melodrama done in polite, pol-bolling style. It has a conventional vendetta plot with two conventional murders, one

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other consolidation is near. It involves two of the biggest companies in the business.

This has resulted in saving great amounts of money consumed in over-head expense. Those savings are now going into production. Pictures are costing more to make than formerly. More attention is being given to detail and casts. Former stars are playing in supporting roles.

All of this is reflected in the newer pictures. Photoplays of today are better technically and artistically than they have ever been before.

RAY'S DIRECTOR

Charles Ray, as has been noted before, is to make only two pictures this year under his new contract with United Artists. His first step toward the production of his next picture has been the engagement of Joseph DeGrasse as director. Director is what Ray needs to make better pictures.

Relieved of technical details Ray will have more time to attend to the personal features of his productions. He will choose his own vehicles and supervise their preparation for the screen.

DOWN GO SALARIES

With business picking up in the studio star salaries are going down. More than a dozen stars and leading players have changed connections in the past month.

These changes were not brought about by higher bids made for star services by other producers. The competition of producers in bidding for players' services has ended.

The high salary fever, however, seems to have infected Europe. Claude Albert, a youngster of Jackie Coogan's age, is entering the movies at a salary reputed to be \$25,000 a year. It is probably 25,000 francs.

Lina LeLion, a little French tot, has also entered the ranks of stardom. He is reported to be equal to that of our own Baby Peggy.

CARP IN ANOTHER FILM

Henri Diamant-Berger, French producer, now in New York, tells me that he will make a film starring Georges Carpentier next fall. It will be made in France.

Diamant-Berger also intends to film "Twenty Years After," by Dumas, when he returns next week. That will be in 40 reels. He brought to America with him his version of "The Three Musketeers." It is in 47 reels.

"ROSIE O'GRADY"

Closely following the announcement of the filming of "My Wild Irish Rose" featuring Pat O'Malley and Pauline Starke, comes the announcement of the filming of "Rosie O'Grady," featuring Madge Bellamy. She recently completed a movie version of that old ballad, "On the Banks of the Wabash." The vogue now seems to be the rendering of ballads in celluloid.

"CLARENCE." Paramount has purchased screen rights to Booth Tarkington's "Clarence." William De Mille, director, and Clara Beranger, scenarist, who handled the picturizations of "Miss Lulu Bett," "Bought and Paid For" and "Nice People," will produce this picture. That promises a satisfactory result.

Charles Ray's newest comedy is called "Allas Julius Caesar."

Bill Hart will soon start a new film, his first in a year.

"Evidence," Elaine Hammerstein's next.

REX BEACH'S LATEST

"Fair Lady," Rex Beach's new movie, is a series of photographs with explanatory captions.

That's just what Rex Beach told me he thought a motion picture is when I visited the Whitman Bennett studio during the filming of the play adapted from "The Net."

Beach told me he believed that this talk about the movie having a distinctive form is all bunk and there is certainly nothing distinctive in form or action in "Fair Lady."

Let it not be understood from this that "Fair Lady" is an unworthy film. It is as good as the average film and better than many. However, it is in no way advances the art of the cinema or approximates the better pictures that are now the order of the day.

This Beach story is melodrama done in polite, pol-bolling style. It has a conventional vendetta plot with two conventional murders, one

by one of the villain. And what thrill is there in a conventional murder in these post-war days? Newspapers hardly mention conventional murders.

This movie murder plot, however, moves along at the proper tempo, to hold the interest to the end, thanks to the director, Kenneth Webb. It is also blessed with a cast of exceptional merit. The lovely Betty Blythe being the fair lady, Robert Elliott a most engaging hero and Thurston Hall handling the role of villain in the same deft way that characterizes his stage performances.

Florence Auer, a player of much stage and little cinema experience, has an important role. She is a pantomimist of extraordinary ability. The interesting thing about her screen performance to me was the effect she gained in pantomime. When I watched her during filming of some of the scenes she shouted out impropria lines to place herself in the atmosphere of the play.

Glady's Hulette is a delightful ingenue. Her work in this picture and in "Tolable David" stamps her as ready to wear the diadem of stardom. There is no other young feminine star of the screen today who gives so much promise of a great future.

SCREEN CARICATURE. A new form has been developed for the screen—caricature. In a new

Review the cameraman satirizes the political speaker by distortion. Throwing his lens out of focus, the features of the subject change to suit the action of his words. Thus when he "sticks his nose into other people's business" his nose is elongated. When he mentions a "swelled head" his head literally becomes swelled.

This new form is really photographic caricature in motion. It is far more graphic than the drawn cartoon. It holds great possibilities for development in screen satire.

NEXT FALL'S FILMS

Elsie Ferguson will soon return to the screen. Her next picture will be "The Outcast." When Rudolph Valentino completes "Blood and Sand" he will do "Amos Judd" by John S. Mitchell. Irvin Willat will direct Dorothy Dalton in "The Sea Bride" and "The Siren Call."

"The Old Homestead" is to be produced with an all-star cast. Goldwyn has bought screen rights to "The Great Metropolis," a stage melodrama of great popularity 25 years ago. Ernst Lubitsch has started a Pola Negri film which will be three months in the making.

REELOGRAPHS

Joe May, who directed Mia May in the current German serial, "The Mistress of the World," is now producing a film called "The Countess of Paris."

A spectacle film is to be made by Rome of Moser's "Glaucus."

Harold Lloyd plans to make a comedy drama.

GENERALLY FAIR IN WEATHER FORECAST

WASHINGTON, April 1.—For the week beginning Monday, Northern mountain Rocky and western regions generally fair and temperatures except for rains Wednesday and Thursday. Pacific states. Considerable new normal temperatures. Washington and Oregon and California.

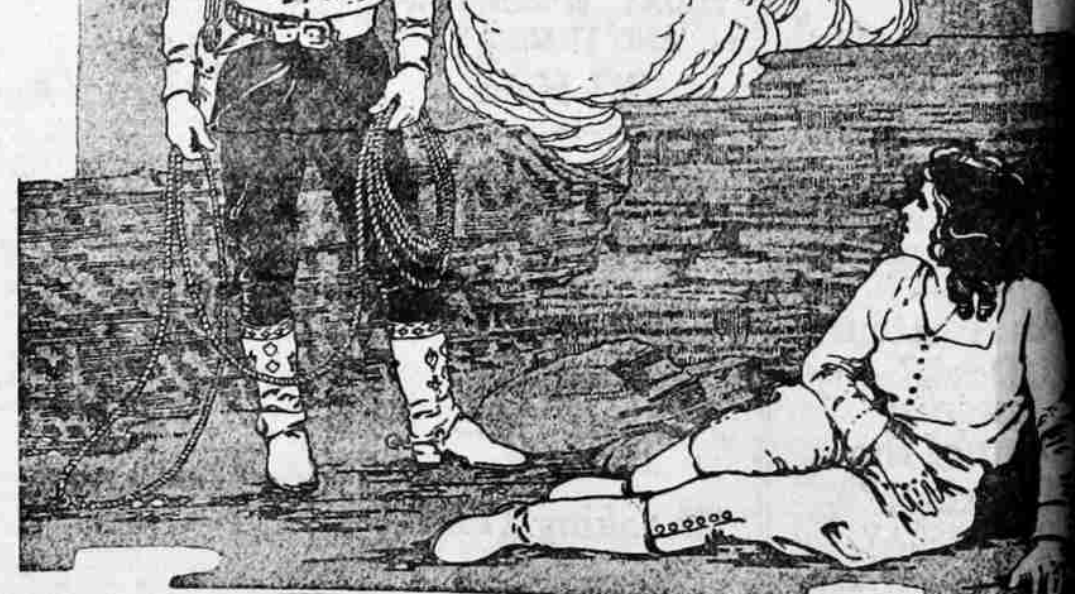
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SAN FRANCISCO, April 1.—General G. W. Goethals of Panama fame will establish offices in San Francisco, according to an announcement today. He is interested in a large engineering project which will make this city his headquarters for his national activities.

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